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AMERICAN ART NEWS.

VOL. VII. No. 5.

NEW YORK, NOVEMBER 14, 1908.

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EXHIBITIONS.

For Calendar of Special New York Exhibitions see page 6

New York.

- Bauer-Folsom Co.—Selected American paintings. Antiques, art objects and decorations.
- Blakeslee Galleries.—Early English, Spanish, Italian and Flemish paintings.
- Bonaventure Galleries.—Rare books in fine bindings, old engravings and art objects.
- C. J. Charles.—Works of art.
- Clausen Galleries.—Artistic frames, mirrors and modern paintings.
- Cottier Galleries.—Representative paintings, art objects and decorations.
- Durand-Ruel Galleries.—Ancient and modern paintings.
- Richard Ederheimer.—Old and rare choice prints and engravings.
- Ehrich Galleries.—Permanent exhibition of Old Masters.
- Fifth Avenue Art Galleries.—Rare oriental rugs.
- Gimpel and Wildenstein Galleries.—High-class old paintings.
- Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
- Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and Whistler drawings.
- Macbeth Galleries.—Paintings and drawings by Howard Pyle.
- Montross Gallery, 372 Fifth Avenue.—Annual Water Color and Pastel Exhibition.
- Noé Galleries, 477 Fifth Avenue (Cor. 41st St.), opposite Library.
- Powell Gallery.—Paintings—Artistic frames.
- Louis Ralston.—Ancient and modern paintings.
- The Rice Gallery, 45 John St.—Paintings by Karl Emil Termohlen.
- Scott & Fowles.—High-class paintings by Barbizon and Dutch masters.
- Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.
- H. O. Watson & Co.—Decorative works of art. Pictures by Monticelli and rare old tapestries.
- Yamanaka & Co.—Things Japanese and Chinese.
- Baltimore.**
- Faris C. Pitt.—Antiques. Works of Art. Boston.
- Vose Galleries.—Early English and modern paintings (Foreign and American).
- Washington (D. C.)**
- V. G. Fischer Galleries.—Fine arts. Germany.
- J. & S. Goldschmidt, Frankfort.—High class antiquities.
- G. von Mallmann Gallery, Berlin.—High-class old paintings and drawings.
- London.**
- James Connell & Sons.—Paintings of the Dutch, Scotch and English Schools.

Paris.

- E. Bourgey.—Coins and medals.
- Canessa Galleries.—Antique Works of Art.
- Hamburger Fres.—Works of Art.
- Kleinberger Galleries.—Works of Art.
- Kerkor Minassian Gallery.—Persian, Arabian and Babylonian objects for collection.
- Kouchakji Freres.—Art objects for collections.
- Sivadjan Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

SALES.

New York.

- Anderson Auction Co.—Some masterpieces of printing, November 17-19.

FRENCH ART IN CANADA.

Arrangements are now being completed by the management of the Montreal Art Gallery with the French government for the exhibition in this city during January of a representative collection of modern French art, pictorial, industrial and sculptorial. The exhibit will comprise over 350 paintings, and the entire cost will be paid by the government.

The committee to which the French government has handed over the arrangements comprises: President William A. Besnard, vice-president of the Society des Beaux Arts; Frantz Jourdain, president of the Paris Salon; R. Lalique, member of the Societe des Art-

OLD FRESCO PAINTING REVIVED.

Antique fresco is employed to decorate the committee room of the Senate Committee on Library in the Capitol at Washington. The work is under the charge of Max A. Friedrang, of New York, a fresco artist, who for years has been engaged on the problem of discovering the secret of the permanency of the frescoes of the period of Michael Angelo.

The process, in all of its subdivided parts, is one of exceedingly interesting features. The plaster, upon which the fresco is placed, is prepared by the artist according to a carefully prepared formula in which the chemistry of the component parts has been scientifically arranged; the designs are stenciled or drawn in free hand upon the wet surface, and the colors, which are confined to mineral and chemical ones, are immediately applied according to the design and color scheme selected. The color impregnates the plaster foundation, and time, instead of destroying the work of the artist, softens and improves its quality until the whole mass of plaster, with its decorations of color, becomes as a stone with the effect of inlaid, instead of overlaid decorations.

The designs, selected for this committee room, are those of one of the younger Washington architects, Mr. Tissington, and for the reason that the committee room might in the future be used by other committees, there has been no attempt in the direction of emblematic decoration. The scheme has been that of conventionalized patterns.

GIBSON TO TAKE UP BLACK AND WHITE AGAIN.

Charles Dana Gibson is to take up black and white work again, despite his formal renunciation of it for oils in color three years ago. He left New York for Seattle, Washington, on Wednesday under contract with Colliers to supply that publication with pen and ink sketches of contemporary types. It is said that the three years which the artist has devoted to work in oils would have netted him \$300,000, had he kept up his black and white work, and that he became discouraged, as the one portrait he had at this year's Salon was not hailed as a work of distinction.

PORTRAIT SEIZED AND RELEASED.

Customs officials searching for dutiable goods on the Holland-American pier in Hoboken last week found among the effects of Mr. Van Wyck Brooks, who landed from the steamer Statendam, a portrait of a child by Van Dyke, which they at first thought was a picture which had been stolen on August 24 from the private gallery of Count Hanach in Vienna.

A reward of \$1,000 had been offered for the return of the canvas, and the whole diplomatic and consular service of Austria-Hungary had been asked to look out for it. This portrait is an oil painting representing a child, said to be Lord Byron, patting a dog. Mr. Brooks declared that he had bought the picture at Canterbury, England, and did not know the name of the artist.

John R. Hecht, art expert on the Appraiser's staff, examined it and said it was not the missing Van Dyke. The painting was returned to Mr. Brooks.



VENUS AND ADONIS.

By Francois Boucher (1703-1770).

Now at Ehrich Galleries.

Merwin-Clayton Co.—The library of the late President Palma of Cuba, November 18 and 19.

Fifth Avenue Art Galleries.—Rare oriental rugs, Nov. 18-20, at 2.30 o'clock.

Europe.

BERLIN—Rudolph Lepke's Auction House.—Ancient pictures from a London private gallery, Nov. 17.

HAGUE.—J. J. Biesing.—Collections owned by Messrs. L. G. Brouwer and J. C. M., Nov. 23 and 25.

MUNICH.—A rare collection of Greek and Roman coins from the collection of the late Consul Eduard F. Weber of Hamburg. Will be sold by Dr. Jacob Hirsch, commencing Nov. 18.

ists Francais, and Rodin, vice-president of the Societe Nationale des Beaux Arts.

The thirteenth annual traveling exhibition of painting, sculpture and mural decorations by the Society of Western Artists will begin its journey at St. Louis, Dec. 6, where it will remain through Dec. 26, and then go in succession to Chicago Jan. 5-24; Pittsburg, Feb. 1-21; Cincinnati, Feb. 27-March 21, and will finish at Indianapolis April 6-26.

William Thorne painted four portraits in Pittsburg during the summer. He is preparing to go on a hunting trip in Wisconsin, and will return to his Sherwood Studio in about two weeks.

IN THE ART SCHOOLS.

National Academy of Design.

The gray toned walls of the Academy men's life-class have remained unadorned and immaculate up to the present time. The irregular spaces above the panelling make ideal space to decorate in aerial perspective, and aspiring students desire to scaffold the heights and outdo Puvis de Chevannes.

The girls of the Academy life class reserve their functions for Saturday, but apparently recently every one donned a black painting apron and blue tie so that the class seemed like a secret sect in session. The instructor came to criticise, a genial smile spread over his countenance which the young ladies have pronounced too stern. Perhaps this was the reason for the symphony in blue and black.

G. Lawrence Nelson of the Academy classes has returned from Woodstock, Vt., where he painted during the fall, but has not as yet joined the life class, as he is occupied with portrait commissions, one of which is near completion.

Ramon Casas, the Spanish painter who arrived recently in this country, did a pastel portrait of Mr. Frederick Keppell that is full of character and an absolute likeness.

Lenox Art Academy.

At the annual meeting of the directors of the Lenox Art Academy, at 100 West 124th street, President H. H. Reppert reported an attendance of 327 students during the last winter season and 217 for the summer, while 437 students have so far been registered for this season.

The board will open additional classes on account of the great demand on November 16. Registration should be made immediately. Instruction is given in free-hand drawing, designing, costume designing, painting in oil and water color, modeling, lettering and sign painting, interior and architecture drawing. The instruction in all classes is free for men, women and children, both in day and evening classes.

From December 15 to 24 the first students' exhibition in connection with a Christmas bazaar will be held of this year.

The board of directors remains the same—H. H. Reppert, president; Vincent Giorgetti, vice-president; L. H. Sternberg, secretary; E. Reppert, treasurer, and A. Pucci, librarian.

CANADIAN ART NEWS.

A "Thumb-Box Exhibition" opens in Toronto to-day. Its purpose is to gain for the small picture a more prominent place and the fuller appreciation of art lovers. W. Wyly Grier, the president, with the assistance of the committee, has been most successful in gathering together a choice collection of little pictures.

The fourth annual exhibition of the Canadian Society of Applied Art opened in the gallery of the Ontario Society of Artists, Toronto, Nov. 7, with a private view in the afternoon. Among the exhibits are several mural panels and sketches for decorations by George A. Reid, P. R. C. A., and by Mary H. Reid. A plaster bas-relief by Mr. Osborne of Honolulu is in the same section, and attracts much interest and admiration.

Sketches and cartoons for mural decoration are also exhibited by Gustav Hahn, with finely designed furniture by the same artist. The Thornton Smith Co. are represented by various decorations by Mr. Graham and Mr. Turnbull, and by beautiful embroideries and applique worked by Miss Harris.

A few pieces of leaded glass of specially fine color come from Castle & Sons, Montreal, who also exhibit several lamps with leaded shades. Among the plasterers is a ten-foot model of the winged figure of a woman, a figure head for a ship.

The Handicrafts Guild of Montreal is represented by a display of hand wrought materials and by embroideries and stencil work. Conspicuous among exhibits of the latter class are also small articles by Mrs. Dignam and Miss Osborne, and portiers by Miss Violet Irwin. A large exhibition of hand wrought copper and brass from the workshop of Paul Bean in Montreal occupies one corner, being only equalled in interest and artistic value by a display of hammered pewter by Emanuel Hahn, and silver and enamel jewelry by Miss Harriette Ford, London, and Mrs. Dignam. A very handsome and varied collection of hand-painted china of a strictly conventional character is shown by the Ceramic artists of Toronto, while the remaining wall spaces are occupied by designs by Mr. A. H. Howard, Mr. J. E. H. MacDonald and others. The exhibition will remain open through November 28.

WASHINGTON (D. C.).

An exhibition of the paintings of Everett L. Warner, at one time a pupil of the Corcoran Art School and one of the painters represented in the permanent collection of the Corcoran Gallery, is one of the promised attractions for the season in the gallery of the Shelby Clarke Art Company in G street.

Gerard Barry, the English portrait painter, who has occupied studios in this city for the past two seasons, has returned and opened a studio for the present season.

Mr. Lucien Powell, whose picture of the sea hangs on the staircase at the Public Library, has just painted an extremely interesting canvas representing a scene in the Grand Canyon of the Colorado. This theme Mr. Powell has interpreted many times before, and with much skill, but perhaps not with equal force and meaning.

The Corcoran Gallery of Art during the past summer not only added a valuable painting to its permanent collection, but four exceedingly interesting casts from French sculpture. One is a "Virgin and Child" from the Cathedral of Paris, a work of the twelfth century by an unknown master; another is Le Lorrain's "Horses of the Sun," produced five or six centuries later, and now in the Hotel de Rohan, Paris; while the remaining two are small panels by Clodion.

Spencer C. Nichols, one of the well-known artists of the younger class of local men, is now engaged upon a large canvas which presents some novel, as well as difficult features. From drawings, he is engaged in presenting in panoramic form the results of the Casa Grande excavations in one of the desert places of Arizona.

Robert Hinckley, the portrait painter, has returned from a vacation at Atlantic City, where he was accompanied by Mrs. Hinckley and their daughter, and is now at work in his studio in Massachusetts avenue. Mr. Hinckley has several portrait commissions for the present season.

The annual fall exhibition of the summer sketches of the students are on exhibition in the Hemicycle of the Corcoran Gallery. This annual event is not in the nature of a public exhibition, but is confined to the pupils of the Corcoran School of Art and their friends.

Among the important meetings of the convention of the American Institute of Architects to be held in this city next month the international memorial service in honor of St. Gaudens will be one of the most memorable services ever held in this country in memory of an artist. While this memorial service is to be held long after his death, the fact that this service is to be at the Corcoran Gallery of Art, at a time when the works of this foremost American sculptor are on exhibition, shows a proper and deepening regard for the genius of the sculptor.

PHILADELPHIA.

The art world here is in full swing. The miniature and fellowship exhibitions at the Academy have just closed to make ready for that of the Water Color Club, for which the jury met on Tuesday. The last few years these exhibitions have shown a wide range of methods and technique.

The Art Club opened its new gallery with its annual exhibition of oils with a smoker last evening. The private view comes this evening.

That most delightful of all women's art clubs, The Plastic, held last week a Halloween party and barn dance in their club rooms. Sun bonnets and calico skirts were obligatory. The walls were covered with corn stalks, a large moon placed high in a bracket, above the raw cotton clouds, and lighted at the back with a lamb, winked one eye at the merry-makers, who started the evening with a country supper.

After the tables were cleared away and a space made in the center of the room, various stunts were done. Bobby Blake and Dolly Drake gave the Campbell soup advertisements. The heads were made by the clever artists who took the parts, and were perfect representations of chubby babyhood.

As no men are allowed in these jollifications, their characters were taken by some of the club members. President-elect Taft gave a speech on woman suffragettes, promising a vote at the next election; there was some expert fencing, with wooden foils; recitations, music, the barn dance, and Virginia reel.

The club propose a poster exhibition soon. Some fine French posters have been promised and will be for sale.

EUROPEAN COIN SALES.

One of the greatest collections of Greek and Roman coins ever offered will be sold by Dr. Jacob Hirsch of Munich, commencing November 18. The collection is that of the late Consul Eduard F. Weber of Hamburg, and numbers 4,747 lots, comprising some of the rarest of the coins of ancient Greece. Accompanying the catalogue, which is a large-sized book in itself, are sixty-two pages of plates of the rarest coins.

Dr. Hirsch is one of the best authorities on Greek coins in Europe, and has taken great care in the preparation of the catalogue. Experts in this city value the collection at \$50,000. Many of the coins of the various Grecian cities are represented in duplicate, showing numerous minor varieties.

The sale of the H. Osborne O'Hagan coin collection, held by Sotheby in London recently, proved to be one of the most important that has been held in England for some years. The total sum realized was \$35,000, and several new records were made.

The highest price paid at the sale was for an American private gold coin, a ten-dollar gold piece struck in California in 1849 by the Cincinnati Mining and Trading Company, which brought \$2,175. The next highest sum was \$750, which was paid for a Greek gold stater of Lampkasos, showing the head of Persephone wearing a wreath of leaves, on the reverse being the forepart of a winged seahorse.

A second stater of Lampkasos brought \$465. A Macedonian gold stater of Demetrios Polionketes, showing the head of Demetrios with bull's horn, on the reverse a horseman, spear in hand, brought \$690. A stater composed of the native gold, unrefined, known as electrum, struck in the Mysian city of Kyzikos, with a representation of Triton on the obverse, sold for \$635.

HUNT AND NOELKER SALE.

An old Flemish tapestry, representing a pastoral scene, brought the highest price at the final sale of the Hunt & Noelker collection at the Fifth Avenue Art Galleries, Nov. 7. S. Randolph paid \$2,400 for it. W. Lawrence was the purchaser of another Flemish tapestry, for \$1,200.

The buyers included Mrs. Robert Collier, Daniel Bacon, Percy Williams, C. F. Meyer, M. S. Bartlett, G. T. Rafferty, Meyer Oppenheim and J. E. Chester.

S. A. Russell paid \$2,150 for a mahogany and bronze mounted Louis XVI. bedroom suite, consisting of two beds, a bureau and chiffonier, and R. Weston obtained for \$1,500 an antique carved and gilt Louis XV. console. From the three days' sale \$35,521 was realized.

SALE OF RARE BOOKS.

In the sale at Anderson's Auction Rooms November 17 to 19 will be the Catholicon of Johannes Balbus de Janna, folio, old Russia, gilt Moguntiae, 1460. This is supposed to have been issued from the famous press of John Gutenberg, and is the fourth book printed with a date.

Its predecessors, the Mazarin Bible, the two Psalters, and the Durandus, were printed on a different press, which was owned by Fust & Schoefer at the date of publication of the Catholicon.

Another famous rarity is the editio principis of the Imitatio Christi by Thomas A. Kempis, printed by G. Zanier at Augsburg about 1471. There is also a copy of the Summa de Sacramentis by Johannes de Aurbach, the second book printed at Augsburg by Zainer, 1469.

Others among these masterpieces are: The second edition of Livy, printed in Rome by Udalricus Gallus not later than 1470. It is the Sunderland copy.

The first Florence edition of Dante, 1481, with Landino's commentary and engravings after Botticelli.

DE PALMA LIBRARY SALE.

The library of J. de Palma of Cuba will be sold by the Merwin-Clayton Company November 18 and 19. It comprises a number of interesting and scarce works. Among them: "Christ Rejected: Or, the Trial of the Eleven Disciples of Christ in a Court of Law and Equity, as Charged with Stealing the Crucified Body of Christ Out of the Sepulchre." Humbly dedicated to the whole nation of Jews by a believer, under the name of Capt. Onisimus, 12mo., sheep, Philadelphia, 1832. An interesting Confederate item, a scrap book kept by a young girl during the war, with additions from war copies of the Southern Literary Messenger, and "Apiccan Morsels; Or, Tales of the Table, Kitchen, and Larder, Containing a New and Improved Code of Ethics, Select Epicurean Precepts, etc., Illustrating the Veritable Science of the Mouth, Which Includes the Art of Never Breakfasting at Home and Always Dining Abroad." By Dick Humelbergius Secundus; 12 mo., New York, 1829, printed by J. & J. Harper, with a letter inserted at the end of the volume from Mr. Harper, describing the book as a mixture of Sterne and Rabelais and quite unfit for publication.

SALE OF OLD MASTERS.

Among the more important art auction sales scheduled at J. J. Biesing's Art Gallery in The Hague, Holland, will be that of Old Masters of interest to American collectors, from the collections of Herr L. G. Brower of Gravenhage and of Herr J. C. M. of Scheveningen, on Friday, November 20, and Monday, November 23.

The sale comprises choice works by Blommers, Th. De Bock, H. C. and J. M. Bogman, Bosboom, Bouguereau, Bretnier, Dupont, Fantin Latour, Hamel, Henkes, Henner, Israels, Gonkind, Kever, Koekoek, Maris, Mauve and others.

The catalogue of this sale can be inspected and studied at the office of the AMERICAN ART NEWS, where orders to buy will also be received.

EXHIBITION CALENDAR FOR ARTISTS.

PHILADELPHIA WATER COLOR CLUB, AND PENN. ACADEMY FINE ARTS
Exhibition of Water Colors, Black and White, Pastel and Drawings.
Press View and Reception Nov. 21.
Opening of exhibition Nov. 23.
Closing of exhibition Dec. 20.

THE CORCORAN GALLERY OF ART, Washington, D. C.
Second Exhibition of Contemporary American Paintings.
Collection New York (W. S. Budworth) LAST DAY, Nov. 14.
Collection Philadelphia (C. F. Haseltine) LAST DAY, Nov. 14.
Collection Boston (Doll & Richards) LAST DAY, Nov. 14.
Varnishing Day and Press view, Dec. 7.
Opening of Exhibition, Dec. 8.
Closing of Exhibition, Jan. 17.

NATIONAL ACADEMY OF DESIGN, 215 West 57th Street, New York City.
Annual Winter Exhibition of Paintings and Sculpture.
Exhibits received ONLY, Nov. 23, 24.
Varnishing Day, Dec. 11.
Opening of Exhibition, Dec. 12.
Closing of Exhibition, Jan. 9.

SOCIETY OF WESTERN ARTISTS.

Thirteenth Annual Traveling Exhibition.
Entries must be sent to Society Western Artists, care Halsey C. Ives, Director St. Louis Museum, November 28-30.
Exhibition in St. Louis, Dec. 6-26.
Exhibition in Chicago, Jan. 5-24.
Exhibition in Pittsburgh, Feb. 1-21.
Exhibition in Cincinnati, Feb. 27-Mch. 1.
Exhibition in Indianapolis, April 6-26.

WITH THE ARTISTS.

Miss Eulabee Dix gave a charming reception at her Sherwood studio on Monday afternoon last. Among those present were William Gillette, John Yates, C. T. Chapman, Judge Barlow, Miss Doris Keane and Mrs. Sperry. Mrs. Franklin Warner, Miss Ella Valk, Miss Helen W. Phelps and Augustus Lukeman.

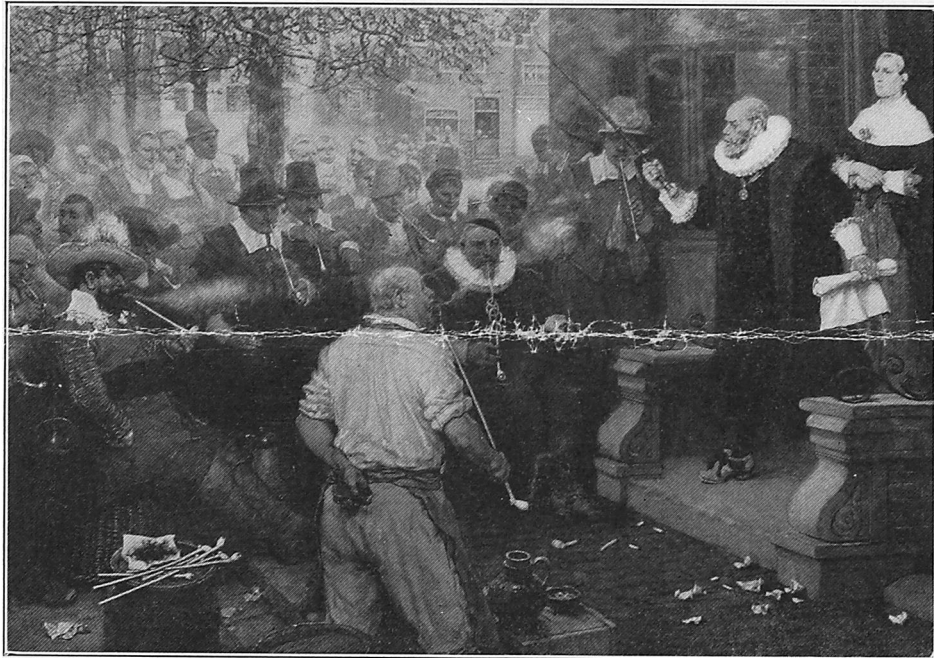
Percival Rosseau, the American animal painter, is due here to-day on La Savoie. He has several commissions to execute in this country, and after a visit to the South will go big game hunting in the Rocky Mountains. His "Relays of Dogs Hunting Bears" made a stir at the last Paris Salon.

Francesco Paola Finocchiaro gave a reception at his Bryant Park studio on Monday afternoon. Mlle. Cavaliere, whose portrait the artist painted last season, sang, with Mrs. Baskerville at the piano. The handsome studio was crowded with well-known men and women, including Mr. and Mrs. William Salomon, Mrs. Oscar L. Richard, Mrs. Mortimer Schiff, Mrs. Henry Siegel, Mrs. Roswell Hitchcock, the Italian Consul-General and Countess Massiglia, Mr. and Mrs. Paul D. Cravath, Mr. John D. Crimmins, Mrs. Theodore F. Hasted, Mr. and Mrs. Douglas Robinson, Mrs. A. B. Prentice, Mr. and Mrs. Jules J. Votable, the Count de Ganay, Mr. Antonio Knauth and Mr. Gatti-Cassaza.

Howard Russell Butler has recently completed for Princeton College a full-length standing portrait of Mr. Andrew Carnegie in the academic robes of the Lord Rector of St. Andrew's, Scotland. The likeness is excellent and the red in the robes, the mortar board cap, with collar of purple velvet with broad facings and magenta cuffs, and with a loose flowing white satin-lined hood, have enabled the artist to produce a presentment of the philanthropist novel and effective in every way. It will be remembered that Mr. Carnegie was, through the suggestion of Mr. Butler, the donor of Carnegie Lake to Princeton, so that this portrait and its coming presentation to the college is in accordance with the fitness of things.

John Laurvik was at work during the summer on some color photography in which he achieved considerable success, using the Lumiere plates. Later in the winter he will give an exhibition of his work at the Secessionists' Gallery, 291 Fifth Ave.

Emil Fuchs returned on the Kaiserin Augusta Victoria recently from London and is now at his Bryant Park Studio for the winter. Mr. Fuchs spent the summer in London, where he executed several important commissions.



EDICT OF WILLIAM THE TESTY
Recent Gift of Mrs. Collord to Metropolitan Museum

Edward Gay has returned to his winter home and studio at Mt. Vernon, N. Y., from his summer home and studio at Cragmoor, Ulster County, N. Y. He has painted some unusual landscapes the past summer. A retrospective exhibition of his work will probably be held in the near future at the Clausen galleries, No. 7 East 35th street.

Evelyn Almond Withrow, the California artist, has been given entire charge of the fine arts department for California at the Alaska-Yukon-Seattle exposition in Seattle next year.

Mrs. Scott spent the summer at Quaker Hill, N. Y., where she painted landscapes and flower pieces. She is now working in her studio, 142 East 18th Street.

Mrs. William Parish has returned from Europe and is in her Van Dyck Studio, where she is painting pictures of sacred subjects.

J. G. Brown has diverged for the present from his usual "boy subjects." In his Tenth Street Studio are some interesting pictures of old men subjects painted last summer at Moriah, N. Y.

H. Stanley Todd recently finished a portrait of Judge Townsend Scudder. The sitter is costumed in the robe of a Supreme Court Judge. The portrait hangs in the Masonic Temple, and was presented by the Masons, of which order he was Grand Master. Another recent portrait executed by this artist is of Congressman John Ketcham, which was presented two weeks ago to the Poughkeepsie Court House by the son of the sitter. In the past Mr. Todd has painted a number of prominent business, literary and political men. He will execute some interesting orders this winter.

Edward Kaufer held a three-day exhibition of his recent miniatures at his studio, 80 West 40th Street, last week. A number of interesting portraits were shown, including those of Mrs. Edwin Macpherson and her little son; of Mrs. Gardner Hubbard, and of Mrs. Charles Aster Bristed.

Miss Clara Howard recently painted a miniature of Robert Livingston, grandson of Everett Pepper Wheeler of Waterwich, N. J. The portrait will be presented to Mrs. Livingston on her wedding anniversary.

Kenyon Cox has moved from his Holbein Studio and is occupying his studio apartment in the studio building, 130 East 67th Street, where he is engaged at present in painting a decoration for the Wilkes-Barre, Pa., Court House. The subject is "The Virtues of the Judges." The central figure represents Justice, two figures on the right are Learning and Wisdom, and two on the left Courage and Wisdom. The panel, which is darker and richer in color than some of his previous work, will measure ten feet in height.

The artist recently finished a full-length portrait of Mrs. Sales of Pawtucket, whose husband recently gave a library to that city.

F. E. Triebel will soon finish his statue of the late Robert G. Ingersoll.

Architect William Bates has drawn plans for a whole block of studios, with apartments attached, to be erected at Bronxville, below Yonkers. These studio apartments will be arranged over an arcade, which will be given over to stores. Above this will be the artists' quarters, built on the duplex plan, like those in the National Arts Club. This provides for a studio two stories high, with a gallery, while the living rooms of the apartment are of the regulation height.

Lawrence Park, near Bronxville, has for some time been an artists' colony, of which Will Low, Howe and several other successful painters are members. All of the members of the colony, however, had separate houses, and the present plan is to attract to the vicinity a larger group by building these apartment studios, which will cost less than those in New York City.

Miss Marion Darst has opened a winter studio at Doylestown, Pa., in a delightful ancestral homestead of Colonial days. Her brother, Mr. Brower Darst, the stained-glass painter, will retain the family studio, No. 73 Christopher street. Miss Darst has just finished a highly successful portrait of the late Dr. David Strachan, of East Orange.

In Grace Church, White Plains, Mr. Darst placed this fall his second stained-glass window. The design was suggested by the rector of Grace Church and archdeacon of the diocese, Dr. Van Kleeck. The subject is three typical women of the Old Testament: Hannah, mother of Samuel; Ruth, wife of Boaz; Rebecca, wife of Jacob. It is an effective companion to the window Mr. Darst painted for Grace Church last year. The subject of the latter is three typical women of the New Testament, the three Marys.

Both windows are painted on English glass and have all the richness of the opalescent. Miss Darst painted the heads, which preserve the strength and delicacy of coloring which distinguish the heads.

Seymour Guy spent the summer at Ferndale in Sullivan County. He is now at his Tenth street studio, where he recently finished a portrait of John W. Sterling.

William Fosdick spent the summer at Sugar Hill, Mass. He is now in his studio in the Sixty-seventh Street Building.

Frank C. Mathewson recently returned from Europe, where he spent the summer painting at Caudebec, Normandy, and in England. He brought back a number of interesting water-colors of old buildings and streets which he combines artistically with landscape in an original manner.

A memorial designed by Charles R. Lamb was unveiled at St. Mark's Church last Sunday. The memorial is dedicated to the late Joseph Hine Reylance, for twenty-seven years rector of St. Mark's.

Many friends attended Leon Dabo's first reception last Saturday at his new studio, 106 East 23d Street. Some of his recent pictures were shown and one purchased. Among the guests were Prince Neadosides of Greece, Leonard Van Noffen, Mr. and Mrs. Henry Wellington Wack, Dr. William Wolf, Mr. and Mrs. George W. Lange, and Frank Edwin Elwell.

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THE ART TARIFF.

In a recent interview with Mrs. William H. Taft, wife of the President-elect, in the Boston Herald, she is quoted as follows: "I think that Americans are capable of bringing art and music to the same perfection to which they have brought machinery and more practical pursuits. Only I am heartily in favor of the Government taking the tax off works of art as a preliminary step to aid the arts and crafts industries."

This "near presidential" expression of opinion and belief is gratifying and will undoubtedly be received for more than it is worth by the Free Art League, and all who believe in free art, but unfortunately it is not the expression of the President-elect himself. Even if, as we understand, the coming Chief Magistrate of the Nation believes in free art, its coming will be just as much in the future as ever as far as Congress is concerned, for "Uncle Joe" Cannon, who is against free art, has been re-elected, and will, in all probability, again be Speaker of the House.

We would again advise the officers and managers of the Free Art League who have been conducting an academic campaign from Boston for free art for

some years past, to again reflect at this juncture upon the plan of the substitution of a bill to Congress for a specific duty of \$100 on all pictures produced the past hundred years, in place of their bill abolishing the art tariff entirely.

We are convinced that only through some such arrangement or through reciprocity treaties, which have at least lowered the art duty from France, England, Germany, and Italy, shall we, in this generation at least, arrive at free art importations.

METROPOLITAN MUSEUM.

The monthly press view and reception at the Metropolitan Museum was given last week and was an exceedingly pleasant and agreeable affair. Sir Caspar Purdon Clarke, Dr. Beck and Mr. Kent acted as cicerones and showed the new accessions to the group of press people. Afterwards tea was served and enjoyed in a reception room downstairs. The last accessions and those of the previous month were seen and discussed. The "Virgin and Child" attributed to Bellini, is a disappointing canvas, but the triptych attributed to Moroni, and loaned by Mr. J. Pierpont Morgan, is a remarkable and superb work.

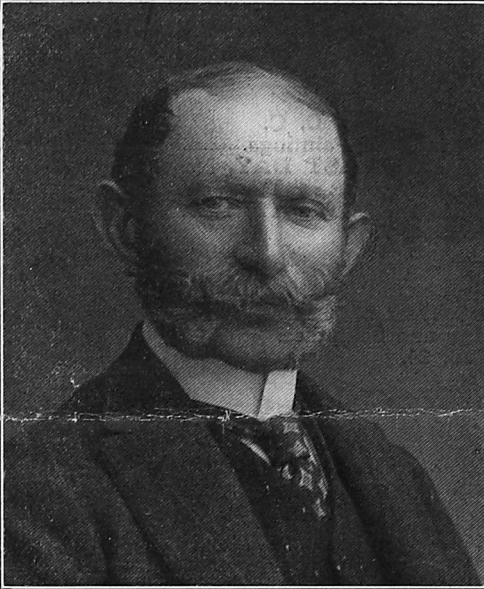
Of the last accessions detailed below the Daubigny is only fair, the Meissonier, Detaille, De Neuville and Gerome characteristic, if not important, and the Munkacsy excellent, but like all his later works, gradually turning black from excessive use of bitumen. The Boughton illustrated in this issue of the ART NEWS is a good example and an appropriate one historically for an American and especially a New York museum, as is also the large and characteristic canvas, "Oxbow," by Thomas Cole, the father of American landscape painting, presented by Mrs. Russell Sage.

Other paintings are a collection of fifteen, a valuable gift from Mrs. Martha T. Fiske Collord, wife of George Whitfield Collord, who is a life Fellow of the museum. It is in memory of the donor's first husband, Josiah M. Fiske, who was a patron of the museum. Among the pictures is a Daubigny. Detaille, De Neuville, Gerome and Meissonier are represented. There is "The Music Room," by Munkacsy, the companion picture to one already owned by the museum, and a picture by George H. Boughton, "The Edict of William the Testy," reproduced in this issue. Among the new acquisitions is Rodin's "Le Main de Dieu," a marble group presented by one of the trustees of the museum, Edward D. Adams. This group in bronze was purchased by the Director de Beaux Arts for the French Government, and a larger marble copy is in the possession of a private collector in Paris.

The "Primitive Man," one of Rodin's earliest works, occupies a prominent place in front of the grand stairway in the museum, and the artist is now doing another statue to be added to the city's art treasures.

A magnificent collection of lace, a gift from Mrs. Magdalena Nuttall of Tunbridge Wells, England, consisting of 1,000 pieces, was gathered from thirty-two different countries. The collection represents the work of fifty years. The collection occupies a room by itself, adjoining the main lace room, and the museum now has what the authorities consider is without doubt the finest collection of lace in the world.

THE LATE SIR JOSEPH DUVEEN.



London, November 9.—The death is announced at Hyères, France, of Sir Joseph J. Duveen.

The above cable, received by the AMERICAN ART NEWS from London on Monday morning last, brought the sad, but expected, news of the passing of the head and founder of the well-known house of Duveen Brothers—a remarkable and able man.

The health of Mr. Duveen had been failing for over a year past, but up till then, although nearly seventy years of age, he had seemed possessed of a vitality and force that would ensure him a very old age.

Born in Holland, Sir Joseph began his life work at an early age in the importation from Holland to England and the sale in the last country of Dutch pottery. So good was his taste, so great his energy, and so marked his ability that he quickly acquired a reputation, and soon began to lay the foundations of a substantial fortune.

In due course of time he associated with him his brother Henry, now head of the house, and long the firm's head in New York, and later on his sons, Joseph, Benjamin, Charles and John. Charles and John left the firm some time ago and entered business on their own account.

The history of the house and its remarkable growth and expansion of late years is well known to art lovers in America as well as England and France. It has long ranked as perhaps the leading one in the matters of artistic taste and decoration in America, and has imported and sold to American collectors some of the most valuable Oriental and European potteries and porcelains, tapestries and furnishings, owned here.

Of late years the house has gone into the picture trade, and its securing and disposition, the last still going on, of the famous collection of the late Rudolph Kann, of Paris, astonished the art world.

Of all this business and the purchase and arrangement of the galleries in London, Paris and New York, Sir Joseph was the consulting and approving head. His loss will be greatly felt by the house.

Among the last acts of Sir Joseph's life was his presentation to the Tate Gallery in London, and thus to the Nation of a new wing, which is to contain the Turner paintings and drawings owned by the Nation. For this as well as his personal qualities and character he was knighted last summer by King Edward.

He leaves an estate of some \$5,000,000 to \$6,000,000, and is survived by eight sons — Joseph, Henry, Benjamin, Charles, John, Louis, Edward, Ernest, and four daughters, of whom two sons, John and Benjamin, reside in New York.

ERNEST HEBERT DEAD.

Ernest Hebert, the noted French painter, died in Paris, November 5. He was born in 1817 at Grenoble and showed at the Louvre in 1839 his first picture, "Tasso in Prison," which was bought by the government for the Grenoble Museum. In the same year he won the Prix de Rome with "The Cup Found in Benjamin's Sack."

Afterwards he studied five years in Italy and then returned to France, where he painted a large number of notable historical pictures and portraits. He was a commander in the Legion of Honor, member of the Academy of Fine Arts and for many years professor of etchings in the Fine Arts School.

FAMOUS SCULPTOR MURDERED.

A special cable despatch to The Sun from Berlin says: A sensation was caused at the funeral of Prof. Harro Magnussen, the well-known sculptor, November 6. Detectives suddenly appeared, forbade the interment and took charge of the body.

Prof. Magnussen was found in his bedroom November 4 asphyxiated by gas. It was assumed he had committed suicide, but the police have since received evidence suggesting that he was murdered. The public prosecutor will keep the body until the matter is investigated.

Harro Magnussen was born in 1861. He was one of the celebrated sculptors of Germany, making a specialty of portrait work. Among his sitters were Emin Pasha, Prof. Haeckel, Bismarck and the Emperor William I. He modelled the bronze monument of Bismarck erected in Kiel and statues of various historic persons, including Peter the Great of Russia and Frederick the Great of Prussia, Bismarck and Gen. von Moltke. The son of an artist himself, his wife was the daughter of the historic painter Ludwig Lesker. He was the recipient of many honors and appeared to be exceedingly prosperous.

CHICAGO.

An exhibition of Max Weyl's paintings is now open in the Marshall Field gallery. Mr. Weyl shows thirty-one canvases, with an equal number of works by Robert Koehler, director of the Minnesota School of Fine Arts.

The array of etchings and prints in color by Jean Francois Raffaelli and those by Allan Osterlind at Roullier's shows an advance in the art of printing in color and a wide divergence from the average composition.

Mrs. Herman J. Hall, curator of the New Gallery, has received the larger part of the private collection of Chinese and Japanese porcelains, snuff boxes, agates, cameo glass and textiles belonging to Mrs. F. L. Fake. These represent the gathering of many years, and important pieces may be found in the cases.

ST. GAUDENS' PORTFOLIO.

Mr. D. W. C. Ward has nearly finished his negatives for the portfolio of the work of Augustus St. Gaudens, which he began before the sculptor's death.

The portfolio will consist of one hundred pages of photogravure reproductions from Mr. Ward's negatives of all the known work of Saint-Gaudens, and is published with the approval of the sculptor's estate. He has the consent of the various owners of the works to publish photographic reproductions in the portfolio, and in most cases this permission will not be granted to anyone else, so that this portfolio will probably be the only complete collection of photographs of Saint-Gaudens' work that will ever be published.

LONDON LETTER.

London, November 4, 1908.

William Marchant & Co. have again assembled a notable collection of modern pictures for their third annual Goupil Salon at 5 Regent street. J. E. Blanche, of Paris, contributes three brilliantly executed interiors, "Chintz Cover" especially being an amazing piece of actuality; the young Irish painter, William Orpen, sends a vividly realistic portrait of "An Irish Colleen" and an original and effective coast scene, "Digby Cave," the towering height whereof is emphasized by the figures placed in its shelter, and other notable paintings come from James Pryde, William Nicholson, P. Wilson Steer, Philip Connard, Austen Brown, Georges Buyesse, S. Peploe, Alfred East, Le Sidaner, W. Rothenstein, Wm. Ranken and J. Lavery.

Leon Dabo is represented by a refined snow effect, "Les Palisades—La Neige," Augustus Koopman by a richly colored marine with figures, "A Windy Day," and Joseph Pennell by some delightful pastels of Venice.

Among a few choice pieces of sculpture is a graceful statuette, "The Scales of Time," by Gilbert Bayes, of which Marchant & Co. are now issuing a limited edition of twenty-five to be cast in bronze at 10 gns. each.

A collection of pictures from Cokerthorpe Park, Oxfordshire, is to be sold by Knight, Frank & Rutley, at 9 Conduit street, W., on Thursday, November 12. Among the more important lots are a picture by Angelica Kauffman of the artist between the arts of painting and music; a family group by Cornelius Janssen, and works by Van der Velde, Teniers, Poussin, Canaletto and Wouvermans.

Stoner & Evans, who have always choice examples of old English porcelain and pottery at their galleries (3 King street, St. James's) have now on view an interesting collection of Old Lambeth and Bristol delft decorated with historical portraits, inscriptions, early dates, etc.

Georges Petit, of Paris, is now exhibiting at the Grafton Galleries a fine collection of paintings by the late Norwegian master, Fritz Thaulow, choice examples of whose works fill the first two galleries. A third gallery is devoted to oil paintings and pastels by the Parisian marine painter, A. Chapanian, whose style is not dissimilar to that of Alexander Harrison, while yet a fourth gallery is filled with the quiet landscapes and river scenes of H. C. Delpy, whose work has many of the admirable qualities we associate with Daubigny, Dupré and other Barbizon masters.

Arthur Tooth & Sons are showing at their galleries (175 New Bond street) some clever paintings and drawings of Morocco and Biskra by M. Maurice Romberg.

There is the suggestion of a rather trite humor about the offer by a firm of London solicitors of a reward of £5 for the discovery of a "Mr. Jones." The story behind the offer, however, is of some little interest. It seems that while Prince del Drago was traveling in the United States some time ago a valuable picture belonging to him and a clock, found their way into the market without his permission. The picture is a three-foot panel, by one of the Lippis, representing the adoration of the infant Christ. The clock—six feet high—is of carved and gilded wood, with two cupids sustaining a porcelain dial. The two are believed to have been sold at Christie's over two years since, the record, however, only giving the name of "Mr. Jones" with the price—between

£100 and £200—paid for each article. The hope of tracing is not without reason, for though Joneses are innumerable, Lippis are not, and the tall gilded clock with cupids and flags and trophies and royal crown should be notable in any collection. For information of their whereabouts Messrs. Hatchett, Bisgood & Marshall (48 Mark Lane, London) offer a reward of £30.

Knoedler & Co., the purchasers of Turner's "Mortlake Terrace" at the Holland sale for 12,500 guineas, have presented a photograph of the picture to the Barnes District Council, whose council house is one of the most prominent features.

Mr. C. Klackner, whose address it should be noted is now 20 Old Bond street, W., has just brought out a series of etched miniatures in color, of ten famous ladies in the style of the Old English masters, which should be particularly attractive. They include: Lady Hamilton, Countess Grosvenor, Marie Antoinette, the Duchess of Parma and Vigee Le Brun (after Le Brun) and the Countess of Spencer, Lady Betty Foster, and the Hon. Anne Bingham (after Reynolds), Miss Farren and the Hon. Mrs. Stanhope.

Portraits by Orlando Rouland, an American artist, are shown in a Bond street gallery.

Mrs. Whitelaw Reid has lent the portrait of the Ambassador, which Rouland completed during the summer, and the portrait of Mrs. Julius Eichberg is lent by John Lane, her son-in-law. These will be retained on this side, but most of the others will be exhibited in New York next summer. These include portraits of Miss Welch, a clever young American authoress, whose "The Little Dauphin" was recently published, and the Rev. R. J. Campbell.

RODIN'S RECENT WORK.

A special cable to the New York Times from Paris says: Thomas F. Ryan, the wealthy New Yorker, of whom the famous French sculptor has just finished a portrait bust, recently purchased several most interesting examples of Rodin's work, including an exquisite group of two children at play.

The correspondent of The Times found Rodin busily at work in his studio in the Rue de l'Université and asked him if the report were true that he intended to visit America.

"It is absolutely untrue," he replied. "I have been invited there to assist at the unveiling of my monument to Whistler. The original Whistler Monument is not finished yet, and the American one—the copy—won't be completed for a year. I should like to go to America then, and perhaps I shall be able to do so, as I feel that Americans have a wonderful taste in art, and America has produced the greatest painters in the last fifty years, Sargent and Whistler."

Rodin's studio is a maze of unfinished work, which the sculptor showed me in the late afternoon by lighted candles which he held. The exquisite head of the Marquise de Choiseul, who was Miss Conder of New York, is one of his latest pieces of work. The sculptor has caught the smile on the face of the Marquise. The portrait bust of Mrs. Potter Palmer begun some years ago, is yet unfinished. Another of the Countess of Warwick is still in plaster. It will soon be carved in marble.

One enormous nude angel carved in black marble, lying with her wings under her, represents Rodin's very latest work and has a romantic history. A boy, a great admirer of Rodin's, left some money to have his tomb carved when he died, and his death occurred when he was 18 years old.

Rodin has recently carved two Sapphos. In one the poetess is almost entirely inclosed in a block of marble; in the other she sits reflecting, her elbows resting on caryatides. There is the birth of Venus, and a Mary-and-Christ group, which is to go to Vienna. One little piece of which the sculptor is particularly fond is called "Sin." It is represented by a female faun, who holds a man tightly in her clutches.

ARTISTS' PICTURESQUE RETREAT.

Fifty-five acres of varied landscape, including three streams in wooded ravines, pools in bowers for delightful bathing, a pond with an ancient dam to run a saw-mill, and a cider-press that looks like a Japanese shrine; open meadows, valley views and mountain backgrounds for the picturesque old buildings dating back to 1789, are comprised in the fortunate find made last spring by the sculptor J. F. Mowbray-Clarke in the northern part of Rockland County, N. Y., a few miles from the home of A. B. Davies.

Mowbray-Clarke was for a while a regular exhibitor at the Architectural League, winning the Avery prize there one year, and showing interesting works, especially in low relief, including the large symbolic bronze tablet in memory of Bowles Colgate in the Madison Avenue and Sixtieth Street church. He retired for a while from public exhibitions, but last year showed some remarkable portrait medals modelled in the size cast, as were those of the great 15th century medallists, instead of going through the reducing process now in vogue. Exceptionally good in design and grasp of the essentials of medallists' handling were those of Mrs. Cobden-Sanderson, Mr. Charles Rann Kennedy and his wife, Edith Wynne Mathison, and Leopold Stokowski, the organist. Mr. Clarke has also been working upon some groups—portraits and symbolic subjects—and to get into the right atmosphere for these he decided to make a permanent home in the country, returning to town only for the winters, during which both he and his wife are occupied in teaching part of the time.

Associated with Mr. and Mrs. Clarke in their work at "The Brocken" is Herbert Crowley, an English artist not yet known in this country, except by those who may remember some weirdly beautiful drawings shown in New York five years ago and afterward given much praise by Paris and Vienna critics. His work is moralistic in idea, but remarkable for originality in technique as well, and an exhibition of it projected for this coming season in town is sure to give him a wide appreciation.

In the beautiful surroundings at "The Brocken," these three artists—for Mrs. Mowbray-Clarke is an old League member, a painter and potter, and art critic of the "Independent," as well as author of "The Argonaut Art History"—have been working out the details of a most interesting life. Mr. Crowley has built himself a charming little Elizabethan house in which to hibernate for the winter. The timbers were cut on the land, and sawed in the home saw-mill, while an ancient but useful forge supplied the workshop in which metal necessities were made, and the many enthusiastic Brocken visitors with Mr. Crowley and a versatile "hired man" actually built the house.

The building of a pottery kiln is under way, and next summer it is hoped that most of the utensils in use in the old house kitchen and the new open-air cedar post dining-room will be of "Brocken Pottery." Cooking has been done all summer in a great six-foot square fire place, with crane and black-pots, and next summer a sketching class of limited size will be organized to live in tents and experience the delights of camp life in connection with studies in painting, modelling, pottery, art history and botany.

PARIS LETTER.

Paris, Nov. 4, 1908.

Charles Landelle, who recently died here, aged 81, owed his reputation as a painter to one portrait—that of Alfred de Musset. The portrait is the one most favored by the admirers of the poet, and although Landelle wished it to go at his death to the Musée Carnavalet, it will, through the will of the poet's sister, be hung in the Louvre.

At the time of the death of this sister, Landelle wrote to her daughter, the niece of the poet, and stating that the portrait had been loaned by him to the family, requested its return. The niece, who herself has recently died, but who kept the picture in her possession after her mother's death, replied to the poet at the time of his request, to the effect that the family had always understood the picture belonged to them and could not consequently, in the absence of proof to the contrary, return it to the painter.

The portraits of De Musset are numberless. Victor Bree painted him as a child, nearly nude, sitting by a brookside; Dufant painted him with his brother, and this double portrait is at the Carnavalet; David d'Angers made a medalion of him, and Barre a bust, now on the poet's tomb at Pere la Chaise.

Others who painted or sketched him were Javarre, which portrait the poet preferred himself, Eugene Lami, Marie Moulin, Nadas and Biand. Landelle, who painted many of the Comédie Française artists, then tried his hand, and in public estimation succeeded the best. But De Musset was a trying and irritable sitter, and finally was obliged to transform his studio into a Salon, where pretty women assembled. This diverted the poet so that Landelle finally finished his work. The portrait was destined for the foyer of the Comédie Française, but De Musset's mother, as told above, wished and kept it until her death.

An exhibition of pictures by G. Agatte, the pseudonym of Mme. Marcel Sembat, opened this week at the Georges Petit Galleries. There are nearly two hundred water colors shown, which evidence veritable talent, and a very personal view of Nature under varying aspects. There are landscapes painted in Holland, France, Switzerland, Germany, and England. The coloring is at times sumptuous and brilliant, sometimes soft and gray, and body color is frequently used. The Dutch and English landscapes and the marines are the most attractive in the display. Especially good are the "Mill at Zaandam," and "Light Effect on the Sea."

There is announced for next Monday at the Hotel Drouot the sale of the collection of M. B., an amateur, who has brought together a remarkable assortment of old fans, laces, objets de vitrine, miniatures, rare books, old prints and fashion plaques.

Among the most curious pieces in the collection is the original marriage contract of Louis de Lorraine and Marie de Valois, signed at Compeigne in 1649 by Louis XIV., Anne of Austria, and all the princes and dignitaries of the crown. The sale will be conducted by M. Lair-Dubreuil.

M. Auburtin has started an art class at the Student Hostel, 93 Boulevard Saint-Michel. The opening concert of the season was held at the Hostel, November 5.

On November 11 there will be a concert, a lecture on the Louvre and its collections, by Miss Cornelia Ripley, Nov. 18, and a causerie on Alfred de Musset Nov. 28.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

- Astor Library**—Illustrations of architectural ornament by sculptors of Prague, colored reproductions of embroidery by Russian peasant women, and reproductions of paintings by J. L. Gerome.
- Brooklyn Institute of Arts and Sciences**—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.
- Century Association, 7 East 43d St.**—First Monthly Exhibition by American Artists.
- Cottier Galleries, 3 East 40th St.**—Special display of paintings.
- Ehrich Galleries, 465 Fifth Avenue.**—Choice examples of early English, Dutch and French masters.
- Grolier Club, 29 East 32d St.**—Etchings by Joseph Pennell, to Nov. 21.
- Knoedler Galleries.**—Pictures by W. G. von Glehn through Nov. 28 and Miniatures by Laura Hills, to Nov. 21.
- Metropolitan Museum.**—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.
- Montross Gallery, 372 Fifth Ave.**—Annual American Water Color and Pastel Exhibition, to Nov. 18.
- Macbeth Galleries, 450 Fifth Avenue.**—Paintings and Drawings by Howard Pyle, to Nov. 24.
- National Arts Club, 119 East 19th St.**—“Books of the Year,” to Nov. 27.
- Powell Gallery.**—Oils, water colors and etchings by Miss E. Mildred Walker, Nov. 17-28.
- Pratt Institute, Brooklyn.**—Paintings by Joseph Lindon Smith, to December 5.
- The Rice Gallery, 45 John St.**—Works by Karl Emil Termohlen.
- Union Club—Admission by Card.**—Pictures from the private collection of John B. Ladd, of Brooklyn.

EXHIBITIONS NOW ON.

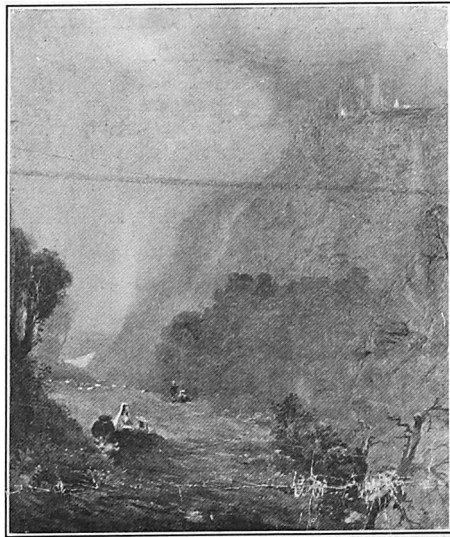
Alma Tadema at Tooth's.

The last important work by Sir Lawrence Alma Tadema “Caracalla and Geta” is now on exhibition, as announced last week, at the Tooth Galleries, No. 420 Fifth Ave., where attractively and artistically draped and displayed, it will attract the same throng of art lovers as in London, where it has been shown at the firm's galleries the two seasons past.

As a technical piece of work, and one that evidences the most laborious study and research—the canvas is a marvel, and one that surpasses in truthfulness of detail, costume and accessories, if possible, any preceding work from the brush of this modern master and student of the life and customs of old Rome.

The picture, which measures four by five feet, contains 2,500 separate figures, many of them, of course, small, but each painted with care and with reference to its place in the composition. The scene is a fete in the Coliseum, in honor of the bestowing upon his son Caracalla, by the Emperor Septimus Severus, of the title of Antoninus Caesar. Caracalla was the nickname bestowed upon the youthful Bassianus, due to his fondness for a Galic mantle of that name.

In the foreground sits, in the royal box, watching bears being baited and other rough sports in the arena below—the Emperor Septimus, his second wife, Julia Donna, and standing near them Caracalla, his younger brother Geta, and his two sisters. A seventh part of the great Coliseum only is shown, with its tiers upon tiers of seats, all filled with spectators.



CHATEAU GAILLARD
Attributed to Turner

At Rice Gallery

Pictures at Rice Gallery.

At the Rice Gallery, No. 45 John Street, there is now on view an interesting, curious and excellent picture which so resembles the work of Turner and is so luminous and beautiful in color, as to be well worth study and inspection. It resembles in subject the well-known Chateau Gaillard of Turner in the French River series in the National Gallery, and may be a view of the same Chateau from the opposite side of that in the National Gallery canvas. The illustration gives a good idea of its composition and effect.

In the same gallery are several examples of the work of Karl Termohlen, a western artist, whose landscapes have rare charm of color and tone, sentiment and feeling, and who while he has been unconsciously influenced by Inness, Tryon, Ochtman and other American landscape artists has still originality and force. Further note of Termohlen's work will be given later on.

Pennell Etchings at Grolier Club.

The work in etching of that versatile artist Joseph Pennell, now on a visit to his native shores after many years' absence abroad, is on view at the Grolier Club, No. 29 East 32d Street, through November 21.

With the exception of some recent plates of New York scenes and skyscrapers, the impression shown are well known through previous displays here and abroad, and through reproductions in publications, but it is a pleasure to see and study them at first hand again, and notably such plates as those of picturesque bits in London and the inspired St. Paul's, his finest work. The artist has seized and well translated the picturesque possibilities of the New York skyscrapers.

Miss Tillinghast's Window.

The stained glass window made by Miss Mary Tillinghast by order of Mrs. Russell Sage for presentation to the New York Historical Society is on view at Knoedler's. The upper portion is not shown. The window represents Louis XIV. signing the revocation of the Edict of Nantes at Versailles. As it was to be presented to so learned a body as the Historical Society, Miss Tillinghast took the greatest pains to get everything in the way of costumes and decorations correct, even going so far as to have Parisian costumers copy the dress of Mme. de Maintenon and the robes of “le roi soleil” from original portraits in Versailles. Mrs. Sage's gift is worthy of the place it will occupy in the Historical Society's handsome new building. Miss Tillinghast has shown great skill in grouping her figures, fine taste in her decorations, and the window is full of rich color.

Pyle Display at Macbeth's.

Some thirty oils and drawings by Howard Pyle are now on exhibition at the Macbeth Galleries, No. 450 Fifth Avenue, where they will remain through November 25. These have recently been shown at the Pratt Institute, Brooklyn. The subjects are for the most part well known, as they have been reproduced in the magazines the past few years. The originals emphasize the artist's strength of draughtsmanship, rich color sense and feeling and love of the dramatic, picturesque and mediaeval. Several of the most important panels depict scenes in the old days of the buccaneers in the West Indies, of which Mr. Pyle has made a special study. The “Who Shall be Captain,” “Attack on a Galleon,” and “Buccaneer,” are exceedingly dramatic in story and telling, and fine in color. Very impressive is the “Lord of the Earth,” a picture of a mounted knight in armor, suggestive of Durer's “Knight and Death.” Of the few marines the “Chase of the Slaver” is admirable and full of action. A rich and glowing color scheme, well managed, is “Yellow and Black.” The three-quarter life-size seated portrait of Lincoln is notable for the fine rendering of serious thoughtfulness, and “Clive and Ethel Newcome” is a most sympathetic and satisfactory rendition of Thackeray's characters.

One of the strongest and ablest of American figure painters, Mr. Pyle's work is always worthy of the closest study and attention, and Mr. Macbeth opens well his season with this excellent presentment of it.

Illustrations at Salmagundi.

The “stag” reception at the Salmagundi Club, November 9, was largely attended by members. It was the opening of the Illustrators' Exhibition, which while a new feature of the club, is exceedingly interesting, as it represents a number of the best known illustrators.

Carl Anderson sends a group of five pictures. Alonzo Kimball is represented by four interesting illustrations, Arthur Keller by nine serious drawings, and Henry Mayer by eight pictures, amusing and characteristic.

W. H. Drake shows an interesting illustration of Kipling's Jungle Story. Edward Penfield is represented by an interesting group of eight characteristic drawings, which include pictures of animals, compositions, a portrait of George Washington, a Dutch windmill, and a cover for McClure's Magazine. Granville Smith sends only one picture, and Edward Potthast and Arthur Schneider each send one.

Other illustrators represented are Howard McCormack, Willard D. Paddock, with a portrait of Judge Taft, Ernest Peixotto, Harry Townsend, H. G. Williamson, N. C. Wyeth, Gordon Grant, Howard Giles, Harry C. Edwards, J. M. Gleason, Corwin Klinckson, F. B. Masters, W. Herbert Dunton, Maynard Dixon, Gustave Cimiotti, Jr., Charles Chapman, Harry Stacey Benton and Stanley M. Arthur.

The exhibition closed to-day.

Books at Arts Club.

The third annual exhibition of the “Books of the Year” opened at the National Arts Club on November 11. Speeches were made by George Haven Putnam, Frank H. Scott and William B. Howland.

Examples of bookbinder's art, for the most part by Miss L. Averill Cole, bookbinding supervisor for the firm, are shown at Houghton, Mifflin and Co.'s, 85 Fifth Avenue.

Display at Powell's.

An exhibition of oils, water colors and etchings by Miss E. Mildred Walker will be held at the Powell Gallery, No. 983 Sixth Ave., from Tuesday next, November 17, through November 28. This will be followed by a series of displays during the season.

A display of a score of water colors and some pastel copies of pictures by Raphael Mengs by Mrs. M. Sidebotham of Lebanon, N. H., is now on at this gallery. The artist has good feeling for Nature, and her coloring and atmosphere are good. The best example is “From a Mountain Top.” Her copies are truthful in color and expression.

Union League Club.

Pictures from the private collection of Mr. John B. Ladd of Brooklyn form the first art exhibition of the season at the Union League Club, which opened yesterday to members and guests with cards, and will continue through Wednesday next.

An exhibition of portraits by Edwin B. Child will be held next week beginning Monday next, at the studio of Mr. J. Greenleaf Sykes, 131 East 66th Street.

Mr. Child, who has been associated for many years past with John La Farge, is now giving his attention to the painting of portraits. Among his recent portraits are those of Prof. J. W. Chickering, Mr. W. Lauman Bull, Rev. Samuel Warren, D.D., and Mrs. Frank E. Whitman.

ART COMMISSION REPORT.

The annual report of the Municipal Art Commission to the mayor shows that 168 submissions of works of art, involving an amount of money approximating \$34,000,000, were considered in the current year. In each of these submissions from one to twenty-four plans were examined and passed upon. In 121 submissions the designs were approved as submitted, and in other instances the commission disapproved in whole or in part. The new designs submitted have shown marked improvement, it is asserted, and the commission feels, therefore, that its work has been successful in securing a higher aesthetic standard for public structures.

ART FOR CHILDREN.

Sir Caspar Purdon Clarke attended the meeting of the Principals' Club on Friday night last in the Hotel Astor to explain what had been and was being done at the Metropolitan Museum for the instruction of the pupils of the public schools.

Sir Purdon said that the new lecture theater at the Museum would be devoted to practical talks. The general lectures formerly given were likely to be theoretic, which invariably became of a partisan nature, and did mischief to the general cause. In the methods of teaching art there had been a radical change. In former times only men without nerves could survive the preliminary test. New teachings were designed to aid the highly strung, artistic nature. If the pupil could not draw, the theory was that he should be told that drawing was unnecessary. If he could not handle colors, he was told the same, and he was led to be an ultra-impressionist. Sir Purdon was not sure which system he was in favor of.

The things done now in art, he said, were as important as were the things done three thousand years ago. And they should be, he continued, but there was such a mass of production that it was difficult to cull the best. If he showed pictures that were approved by artists, Sir Purdon said the public would not visit the Museum. Artists wanted a picture that would show only emotion, and his experience in London showed that the public liked best the pictures that the artist condemned.

WITH THE DEALERS.

Mr. Eugene Fischhof, who did not come over last season, sailed last Wednesday for New York. The marriage of Mr. Fischhof's daughter, Miss Lydia Fischhof, to M. Pierre Gillou was celebrated at the Church of St. Pierre de Chaillot in Paris on Nov. 7, and a reception followed at the residence of Mr. and Mrs. Fischhof, 47 Rue Dumont d'Urville, at which were present, among a large throng of friends and acquaintances, the venerable M. Charles Sedelmeyer, grandfather of the bride.

Eugene Glaenzer & Co. are now installed in their new galleries at No. 560 Fifth Ave., which are admirably adapted for the display of fine pictures, being well arranged and richly hung in small rooms, with good north light. Mr. Glaenzer returned from Europe last month, as did also Mr. A. Chatain, who, after a summer spent in travel and study in Italy, Holland, Germany and France, came back on the Rydam.

The first and opening exhibition of engravings by Lucas van Leyden at the attractive little gallery of Mr. R. Ederheimer, No. 509 Fifth Avenue, has been deservedly successful, and Mr. Ederheimer intends making a similar novel display each season. He is making a specialty of the works of engravers of the Durer period, and finds a large and sympathetic patronage. The sales from the present exhibition have been unexpectedly large and good, and some of the finest impressions have passed into noted New York collections.

At the Bauer-Folsom Galleries, No. 396 Fifth Avenue, there are now attractively displayed, amid most artistic surroundings, some rare and beautiful specimen of nearly Persian faience and some rich and superb textiles. Mr. A. H. Folsom returned from Europe on La Lorraine a fortnight ago, and is now at the Galleries.

An exhibition very complete and comprehensive, of the works of Renoir is being arranged at the Durand-Ruel Galleries, No. 5 West 36th Street, to open to-day, and continue through December 5. Word has been received by this house that Miss Mary Cassatt will sail from Havre to-day to pay several visits here and in Philadelphia. The artist has not been in America since 1896, when she came over for a few months, and this was her only visit here since she left to reside abroad in 1871.

Benjamin Constant's dramatic Salon picture of 1878, "Le Soif," depicting Moroccan prisoners drinking, after an exhausting desert march, at a small stream, has been on exhibition in the window of the Schaus Galleries, No. 415 Fifth Ave., and has attracted much attention. Mr. Herman Schaus has been suffering with a severe cold, but is convalescent.

Eleven watercolors by John La Farge, some of which were not in place when the annual watercolor and pastel display at the Montross Gallery, No. 372 Fifth Avenue, was seen last week, now adorn the west wall of the gallery, and make as a whole a beautiful panel of rich color. Seven of these are allegorical figures for a window, one "Spring" is a delightful and graceful composition. Further study of this display reveals new beauties. It is exceptionally good and high in quality this year.

Fine rugs will be the offering this coming week at the Fifth Avenue Art Galleries, No. 546 Fifth Avenue, and these will be sold by Mr. James P. Silo on the afternoons of Wednesday to Saturday inclusive at 2.30 o'clock each day.

A selection of rare XVI. Century rugs, some Egyptian Coptic pieces, old and rare Mss., and fine textiles, are now to be studied and inspected at the Kelekian Galleries, No. 275 Fifth Ave. The demand by collectors for old Persian potteries grows steadily all the time, and Mr. Welekian has recently imported some beautiful and rare iridescent Rakka and XII. and XII. Century lustre pieces, which should be seen by students and connoisseurs.

The first regular exhibition in the Knoedler Galleries, No. 355 Fifth Ave., will be of pictures by W. G. von Glehn, and will open on Monday next, Nov. 16, and continue through Nov. 28. It will be followed by a display of works by Frederic Remington. Mr. Von Glehn is a warm friend of John S. Sargent, and is himself a strong portraitist. He spent two years in New York a few years ago, and his exhibitions brought him much reputation here. He married here Miss Emmet, one of the New York family of artist sisters, who will return with him.

Miss Mary Tillinghast's window, described elsewhere, will be on view in the large downstairs gallery during the week.

Among recent additions to the upper gallery display is a charming example of Jan van Beers, a half-length of a young woman with a muff and costumed in furs standing in a snowy landscape, and a recent portrait by Harrington Mann of Mrs. Curtis Willcox and her two children, of Defiance, O. This canvas is both characteristic and able, and has unusual grace and refinement.

In the lower gallery some fifty miniatures by Miss Laura Hills will be placed on view to-day for a week. These were shown at the Copley Gallery in Boston last March, and in London at the Rembrandt Gallery last summer.

The contest over the will of James Inglis, of Cottier & Co., has terminated—the Surrogate having decided to admit the will to probate. The contestants were the four brothers and a sister of deceased, who live in Scotland. By the last of three wills, all made within the four months preceding Mr. Inglis' death, and the one now to be probated, the relatives get \$5,000 each, and the residue of the estate goes to the widow. The estate is valued at about a quarter of a million dollars.

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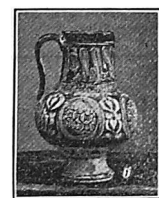
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